AN ACCURATE DESCRIPTION OF THE PRINCIPAL BEAUTIES, IN PAINTING and SCULPTURE,

BELONGING TO

The ſeveral CHURCHES, CONVENTS, &c.

IN AND ABOUT

ANTWERP.

TOGETHER WITH

A GENERAL ACCOUNT of the Site, Fortifications, Streets, and Buildings of that ancient City;

AND

An HISTORICAL DETAIL of the memorable Events which have happened to it, from its Foundation to the preſent Time.

LONDON,

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A General Account *of* ANTWERP.

THE city of Antwerp, whoſe beauties we are here about to lay before the reader, with its diſtrict is ſtyled the Marggravate of the Holy Empire; but the territories formerly included under that title were much more extenſive than thoſe now. The origin of the Marggravate is ſomewhat obſcure; but the general opinion is, that it was founded by the emperor Otho, about the year 973, in favour of his aunt Gelberge, widow to Louis the Tranſmarine, king of France. At that time all Antwerp, Bruſſels, Louvain, and Nivelle, with their reſpective territories, were comprehended within its diſtrict; but about ninety years after, that is to ſay, on the death of Godfrey of Bouillon, it deſcended to the dukes of Brabant, and became annexed to that duchy. From hence ſome, conſidering the impropriety of calling it ſtill the Marggravate of the Holy Empire, are for denominating it the Marggravate of Antwerp, as containing only that city and its territory; but moſt writers ſtill conſider it as a ſeparate province, and accordingly reckon it one of the ſeventeen.

The Marggravate, on the weſt, is bounded by Flanders; on the eaſt, by Liege; on the ſouth, by Mechlin; and on the north, by Dutch Brabant. Beſides the capital city, from which it takes title, within its juriſdiction are the mayereys of Ryen, Hoogſtraten, Turnhout, Sandhoven, Herentals, Arkel, and ſome other places. Breda alſo, and Bergen-op-Zoom, with their reſpective territories, once belonged to it; but at preſent theſe are dependencies of the States-General.

Antwerp, the immediate object of our enquiry, by the Germans called Antorff, by the natives Antverpen, by the French Anvers, by the Spaniards Amberes, and in Latin Antuerpia or Andoverpum, is an epiſcopal city, lying on the Schelde. Its ſituation is low and fenny, but delightfully ſurrounded with towns and villages, which, with their plantations, form a moſt agreeable proſpect from the ramparts. Theſe ramparts are further ſet off with very ſtately rows of trees, wide enough for two coaches to go a-breaſt. But its fortifications are moſtly fallen to decay, and its greateſt ſtrength at preſent is a citadel, in form of a pentagon, erected in 1568, by the duke of Alva. The town itſelf is circular, and was formerly defended by a very ſtrong wall; but this, as before obſerved, is now in a great meaſure gone to ruin. The Schelde, near the city, is twenty feet deep, and at high-water riſes twenty more. This furniſhes it, of courſe, with a very good harbour, into which the largeſt ſhips may

run

run from the ſea, and unload their cargoes at the eight principal canals of the town. Their navigation, however, ſuffered very much by the erection of Fort Lillo, about ſeven miles below the city, on the narroweſt part of the Schelde, by which fort no ſhip is to paſs without paying toll. This occaſioned the removal of the principal part of their trade to Amſterdam; and the inhabitants, being thus ſtripped of their uſual reſources, turned their heads to jewelry, painting, and negotiating bills of exchange, in which laſt article they are to this day ſome of the greateſt traders in Europe. As an inſtance of their extenſive dealings this way, it is obſerved, that in the war preceding the peace of Aix-la-Chapelle, two brothers of the name of Koning, paid, one the French army, the other that of the Allies. Beſides Fort Lillo above mentioned, which was erected by the United Provinces on their being declared a free ſtate by Spain, and inveſted with the navigation of the river Schelde, the Auſtrians have alſo another, one mile nearer the city, called Fort St. Mary. In rank, Antwerp is the third town in Brabant, and may ſtill vie with moſt of the cities in the Low Countries for beauty. It has twenty-two places, or ſquares, two hundred and twelve ſtreets, ſeven gates, from each of which runs a long ſtreet terminating at the cathedral, nearly in the middle of the city, five pariſh churches (including the cathedral) beſides thoſe in the colleges,

nunneries, &c. which foundations amount to thirty-one in number, and another in the citadel. Of its ſtreets, that called the Mere is the handſomeſt, being well paved, and ſo wide, that ſix coaches may paſs in it a-breaſt. The buildings on each ſide this ſtreet are moſt of them free-ſtone. The other ſtreets alſo make a good appearance, being all broad and ſtraight, and ſet off with houſes ſeveral ſtories high, the greateſt part of which have court-yards and gardens to them. Indeed, many of the houſes are in the old taſte; but this, while it is a proof of the antiquity of the place, at the ſame time gives a venerable air to it, and ſhews us what Antwerp was in its beginnings.

The magiſtracy, who are always choſen out of the patricians, conſiſt of about twenty perſons, viz. two bourgomaſters, and eighteen echevins, or aldermen. Theſe are aſſiſted by twelve counſellors, four ſecretaries, four recorders, two penſionaries, two treaſurers, and a receiver, by ſome ſtyled the inferior magiſtrates. The families out of which the greater magiſtracy is elected, are uſually thoſe of Volcker, Wilmar, Hobocken, Olins, Boden, Impegem, Pape, &c.

The houſe of the Hanſe-towns, or Eaſterlings, which was erected in 1568, for the accommodation of merchants trading to the Baltic, is at preſent converted into a barrack for troopers. It is a ſquare building, about two

hundred

hundred and thirty feet in diameter, with ſtore-rooms above for dry goods, and cellaring below for liquors. Theſe laſt are now uſed as ſtables for the troopers horſes, and the ſtore-rooms are changed into magazines for hay.

On the top of the gate, leading to the quay, is the ſtatue of a giant with a gauntlet in his hand, which he ſeems preparing to throw, as a challenge to thoſe who may diſpute the antiquity of the city. From this giant, to whom they give the name of Antigon, ſome are for deriving the origin and etymology of Antwerp, Werpen, in the Dutch, ſignifying to throw, and Ant a hand, or figuratively a gauntlet: but this derivation is univerſally rejected, as ſuppoſed to have been formed merely to give a meaning to the name of the place. This gate, with ſome of the others, was built after a deſign by Rubens, to whom, as a native, Antwerp owes one of her greateſt glories.

Of markets here are ſeveral, all held in open ſquares or places; but that called the Friday's market is the moſt worthy notice. In this market houſehold goods, pictures, &c. are ſold by auction, particularly the latter; it being the cuſtom at Antwerp, that when the head of a family dies, if he has any pictures, they are directly carried to market, and the produce divided among his children. Thus it frequently happens, that a perſon of judgement may purchaſe a very good piece here at a low rate. The

fish-market is very spacious and convenient, being situated near the river-side.

Among the nunneries is one for English, dedicated to St. Teresa. The sisters of this order lead a very austere life, eating no flesh, lying upon straw, wearing no linen, and performing many other acts of abstinence and mortification. Without, their nunnery has the appearance of a prison, its gates, bars, &c. looking very dreadful. In the abbey of St. Michael, all sovereign princes passing through Antwerp are lodged.

The citadel, of which we have spoken before, stands close by the Schelde, on the south side of the city. It is a strong and regular fortification, commanding the town, river, and country around, for a considerable distance. It is defended by five bastions, each assistant to the other, and surrounded with double trenches, which are wide and deep. The entrance to it is only by one gate; and the circumference of the fortress is estimated at two thousand five hundred paces. From the erection of this citadel, historians date the first blow given to the trade of Antwerp, it being before a free port: but Philip II. during his wars in the Netherlands, suspecting the Antwerpers, gave orders to their governor, the duke of Alva, to build it, as a check upon them.

In this citadel stood the famous statue of the duke himself, in which he was represented trampling

trampling the people and nobility, under the figure of a double-headed hydra, beneath his feet, which ſo enraged them, that the mob forced their way, on a holiday, into the fortreſs, and broke the ſtatue, with all its devices, to pieces.

Antwerp is endowed with ſome very great privileges, among which one is very remarkable, viz. that all perſons born there are free, though the parents on both ſides be aliens.

Towards the end of the fifteenth century, this city was one of the greateſt places for trade that ever exiſted; but in 1576, it was plundered for three whole days by the Spaniards.

In 1583, Francis de Valois, duke of Alençon, baſely endeavoured to take it by ſurpriſe. For this purpoſe he introduced ſeventeen companies of foot into the town, and marched up towards the walls with the reſt of his army, under pretence only of taking a view of the place; but the inhabitants, ſuſpecting his deſign, defended themſelves ſo ſtoutly, that they killed upwards of fifteen hundred of his men, among whom were three hundred of the nobility, and took two thouſand priſoners, with the loſs only of eighty on their own part. The Frenchman, having thus miſcarried in his deſign, would fain have excuſed himſelf to the Antwerpers, as having formed no intention upon the place; but they not chooſing to accept his apology, he withdrew

in

in a ſullen mood to France, and there died of chagrin.

In 1585, the duke of Parma took Antwerp, after one of the moſt celebrated ſieges recorded in hiſtory, it having laſted a whole twelvemonth. The dam thrown up by him, on this occaſion, over the Schelde, was a moſt ſtupendous work. By this reduction it fell again under the power of the Spaniards, and the papiſts, who had juſt been driven out of the town, were re-eſtabliſhed in it.

About the middle of the ſixteenth century, no leſs than two hundred thouſand perſons, natives and foreigners, were computed in Antwerp.

In 1659, many of the inhabitants left it, on account of an inſurrection. In 1678, a contagious diſtemper ſwept off numbers. By the civil wars of the preſent century, it ſuffered alſo very much, being ſeized by the French, on the death of king Charles, for the Spaniards; but taken again, in 1706, by the victorious duke of Marlborough, ſoon after the glorious battle of Ramillies.

In 1708, when Ghent and Bruges were betrayed to the French, they alſo attempted this city, but were diſappointed. In 1715, the barrier-treaty was concluded here. In 1746, it ſubmitted to the arms of France.

Tapeſtry

Tapeſtry and laces are made here to great perfection; and for the better promotion of trade, an inſurance company has been erected.

The ſee of Antwerp is ſuffragan to the archbiſhop of Mechlin, and was firſt erected in 1559. Belonging to it are ſix deaconates, namely, Antwerp, Lier, Hoogſtraten, Herentals, Breda, and Bergen-op-Zoom.

We now proceed to a more particular deſcription of the beauties of the place.

THE

Tapestry and laces are made here to great perfection; and for the better promotion of trade, an insurance company has been erected.

The fog of Antwerp is suffered to the perfection of Medicine, and was first erected in 1550. Belonging to it are the demonstrations, Antwerp Law, Theology, Literature, Breda, and Bergen-op-Zoom.

We now proceed to a more particular description of the beauties of the place.

THE BEAUTIES OF ANTWERP.

Description of the Cathedral of OUR LADY *in the City of* Antwerp.

AS this cathedral is beautified and enriched with a great variety of very valuable ſtatues as well as pictures, it is highly requiſite that ſome certain order ſhould be obſerved in the daily inſpection of them: accordingly the following method has been moſt approved of by the beſt judges in painting and ſculpture.

The uſual entrance is at the grand portal, or front gate, in order, in the firſt place, to take a ſurvey of the chapel of the grand almoners, which ſtands on the right hand; the altar-piece whereof is a curious repreſentation of the day of judgment. The two folding-doors repreſent only ſix of the ſeven acts of mercy, the painter having

thought proper to introduce one in the altar-piece itself; in which the rector, or his curate, seems very intent on the interment of a corpse in the midst of the resurrection, which has a very happy effect, and strikes the imagination very strongly.

These three pictures were executed by Bernard van Orley, a native of Brussels; in which the connoisseurs allow, that the manner of his great master, Raphael d'Urbin, who was painter in ordinary to Charles the fifth, and Margaretta of Parma, is very visibly preserved.

In this chapel are likewise two spacious windows: on the glass of one of them is painted the celebration of a Christmas eve, by James of Urint, otherwise named Floris.

On the glass of the other are painted the seven acts of mercy, by Abraham van Diepenbeeck; the designs whereof (of the same size) are preserved, in the chamber or apartment of the Holy Ghost, in a large tin-box.

Under this window are the portraits of the grand almoners, executed by the same hand in the year 1635.

In the grand almoners apartment is hung up, in an oval frame, the portrait of the burghomaster, monsieur Nicholas Rockox, drawn by the celebrated Anthony Vandyck.

In the front of the said chapel, and above the pew belonging to the grand almoners, is an epitaph, in commemoration of signor Cappello, erected by their order, as a grateful acknowledgment of his bounty and munificence in leaving

the bulk of his fortune for the maintenance of the poor natives of the city. This inscription was cut by that celebrated carver, Henry Verbruggen.

Removing from this chapel, the next curiosity, worthy observation, is the pulpit, which is much admired, not only for its antiquity, but the manner of its construction; being compoſed of one ſolid block, or trunk of a tree, in the year 1556. The image-breakers, enemies to the Roman catholics, during the troubles in the Low Countries, ſomewhat damaged it, indeed, by hacking and hewing it with their ſwords or axes, the marks whereof are ſtill plainly to be diſcerned.

From thence the ſpectators return to the ſecond grand column of the principal aile, where an altar is erected, with a picture over it, repreſenting St. Peter fiſhing, executed by John Vander Elburgh, ſurnamed Kleyn Hanſken.

Over the next altar is placed a celebrated picture, by Wenceſlas Coeberger, an excellent painter, and a competitor of the famous Rubens. Underneath it are the pictures of two ladies, half-lengths, which were clandeſtinely taken away, in the year 1601, on the third of January, in the night time: Coeberger, however, ſoon replaced them. In the front of the picture is introduced a butcher, with a large plaiſter upon his head. This painter aſked Rubens, whom he not only envied, but mortally hated, on account of his extraordinary talents in painting, whether he could heal that fellow's wounds; meaning,

whether he could make any improvement in the picture. The reply Rubens made to this insolent question will be introduced in another and more proper place.

Over-against this altar is the pew of the bowyers, wrought in wood, by that celebrated carver Arnoud Quillin; in the centre of which pew is a statue of St. Sebastian, with two infants, so artfully executed, that nothing can possibly exceed them.

Over the next altar, called the Mercers, stands a picture representing our Saviour in the midst of a group of newly-converted sinners, painted by Otton van Veen, a pupil of Isaac Nicholas, who was Rubens's master. This Otton resided many years in Antwerp, and died at Brussels in the year 1634.

John Baptista de Wreé erected the marble altar which was devoted to the two saints Aubert and Victor. The picture over it represents the miracle of the five loaves and two fishes in the wilderness, and was painted by Martin de Vos, of Leyden, who was a pupil of the famous Francis Floris, after his return from Italy to this city, where he died in the seventy-second year of his age, in the year 1603. There are several very masterly performances of his to be seen here. He lies interred in the chapel of St. Luke.

The next altar is that of the coopers, sacred to St. Matthew. This was the joint workmanship

ſhip of thoſe two celebrated ſculptors, Louis Willemſens and Arnoud Quillin.

Underneath the altar-piece is a bas-relief, in marble, repreſenting ſeveral children turning the wine-preſs, executed by Quillin. This bas-relief is generally reputed to be the moſt maſterly piece of its kind to be met with in this country. There are two ſeveral pictures belonging to this altar, which are alternately expoſed to public view; one being conſtantly kept in the coopers apartment: that which was painted by Argens, a native of St. Malo, repreſents the ſtoning of St. Matthew; the other, executed by De Ryck, repreſents the decollation of that evangeliſt.

The next altar, devoted by the gunſmiths to St. Michael, was the joint workmanſhip of thoſe two eminent carvers, Arnoud Quillin and Vanden Eynden.

On each ſide of the altar is a ſtatue: that on the north ſide, executed by Quillin, is looked upon as a very valuable performance; the other, which is placed on the ſouth ſide, is the work of Vanden Eynden. The picture over the altar is reckoned one of the maſter-pieces of Francis Floris, and is a repreſentation of the fall of the rebellious angels.

Behind this altar, upon the ſame pillar, is placed a fine ſtatue, in white marble, executed by Arnoud Quillin, which repreſents St. Eloy. This is the epitaph of Melchior van den Boſche, a prebend of this cathedral.

On turning down the ſmall aile near the chapel of the Holy Communion, is ſeen a monument erected in commemoration of the Claris family, now counts of Clermont. The picture over it repreſents the adoration of the Magi; which was executed (as ſome connoiſſeurs inſiſt) by Albert Durer; the others by Joſeph Cleef, nick-named the Madman. The figures on the folding-doors were the work of another hand.

The chapel of the Holy Communion is ſurrounded by a colonnade of the Doric order, on the top whereof are placed two ſtatues, carved by Henry Verbruggen; one is a repreſentation of the church militant; and the other, of the church triumphant. This was a donation of the family of the Ullens, in the year 1687.

In the year 1750, a new marble altar was erected in this chapel, executed by one Baurechet, both architect and ſculptor. The communion-pew was performed by Ambroſe Gallée and William Slavon. The two doors in the middle, and all the little cherubs, were the work of the former: the other parts were executed by the latter.

The tabernacle of this altar, repreſenting the ark of the covenant, is exceedingly rich. It was deſigned by Henry Verbruggen, and the whole compoſed of copper richly gilt, and burniſhed. The front of the plate, on which is ſhown the ſacrifice of Melchiſedech, was but lately executed by De Potter, at Bruſſels; all the other parts were executed and gilt long ago by Piccavet, a very

very celebrated artiſt in curioſities of that kind. The ſame hand gilt the chapiters and baſes of the tabernacle of St. Bevon, at Ghent.

In this tabernacle are depoſited ſeveral boxes and cups, and other conſecrated veſſels, which are very magnificent, and of great value. There is one gold cup in particular, which coſt five thouſand florins, wrought by one Wiero Somers. It was a donation of lady Iſabella Clare of La Faille. This valuable veſſel has ſince been ſo greatly enriched by divers additional donations of pearls and diamonds, that the value of it is entirely unknown.

To this altar have lately been added two curious ſtatues; that on the right hand is a repreſentation of Melchiſedech; that on the left, the figure of Aaron. Theſe two ſtatues were carved by the celebrated Joſeph Zeelens. Monſieur Dominic de Gentis, the fifteenth biſhop of Antwerp, who conſecrated this altar on the twenty-ſixth of May, 1750, performed a high and ſolemn maſs, by way of thankſgiving on account of the completion of it, on the twentieth of February, 1757.

The picture here, of the laſt ſupper, was executed by Otton van Veen.

In the apartment of the maſters of the chapel is depoſited the regiſter-book of the ſociety, wherein ſeveral emperors, kings, princes, and biſhops, have condeſcended to write their names; and there are, beſides, to be ſeen in the ſaid regiſter-book, divers very curious paintings in water-colours.

At the going out of this chapel, under the gallery, on the right hand, hangs a curious picture, executed by the famous Marc Anthony Garribaldo. It is the repreſentation of the two diſciples of our Lord going to Emaus.

Near the laſt-mentioned chapel is erected, againſt one of the pillars, the monument which belongs to the family of Heemſon. The painting repreſents a virgin. On the two folding-doors are drawn a fine concert of angels. The whole was executed by Henry Van Balen, the elder. The landſcape, flowers, and fountain, were executed by John Brengel, ſurnamed Velour.

In paſſing by this pillar, to go to the pulpit, is ſeen, againſt the wall, a marble ſtatue repreſenting St. James the apoſtle. It was carved by William Kercks, ſenior.

On their return towards the window by the ſmall aile, on one ſide of the communion-chapel, the ſpectators are ſhewn the altar of the antient bowyers. The picture repreſents the martyrdom of St. Sebaſtian. Behind the chandeliers is a ſmall crucifix, with divers portraits on each ſide. The whole was performed by Michael Coxie. The deſign is univerſally admired.

Over the chaplain's veſtry-door is placed a curious picture, repreſenting our Saviour's triumphant entry into Jeruſalem, executed by the above-named Coxie.

The next curioſity worthy attention is the picture over the fuſiliers altar, which is a repreſentation

ſentation of Chriſt taken down from the croſs. This is looked upon as one of Rubens's maſterpieces. This grand performance has two folding-doors before it, on one of which is repreſented the viſitation, and on the other the purification of the Bleſſed Virgin. On the inſide of one of them is painted St. Chriſtopher, carrying the child Jeſus a-croſs a river: on the inſide of the other is painted a hermit, with his eyes fixed on that ſaint. The whole is executed by Rubens. Juſt at the feet of the ſaint, on the ſurface of the water, is a fiſh, called in the Flemiſh tongue, a *bot*, a term ſignifying a blockhead; and on the top of the hermit's lantern is perched an owl. By this, Rubens tacitly anſwered the envious query, before mentioned, of Vencenlas Coeberger, who had painted a fellow with a large plaiſter on his head, and demanded of Rubens, with a ſneer, whether he could cure the man's wound; or, in other terms, whether he could improve his picture? Rubens, by painting the fiſh and the owl juſt mentioned, makes the following arch reply, "You ignorant blockhead! you owl! if "you have any eyes in your head, you may ſee "that this picture infinitely ſurpaſſes your's."

This performance of Rubens was copied in the year 1704, by one Gaſper Jacques van Opſtal, for the celebrated marſhal De Villeroy.

The marble ſtatue near this altar is well worthy the attention of the curious. It is the figure of a beautiful virgin in white marble, executed by one Juſtus de Cort, purſuant to the

directions of that famous ſculptor John van Milder. This virgin is in imitation of, or bears at leaſt a very near reſemblance to, the Suſanna, carved by Francis Queſnoy. Gaſper Nemius, the ſixth biſhop of Antwerp, and the ninth archbiſhop of Cambray, gave orders for the erection of it.

The glaſſes of the window over this portrait are painted by John Baptiſte van der Veken; the deſigns whereof (being of the ſame ſize) were ſo artfully executed by Henry van Balen, that he received five hundred florins for his ſhare of the expence.

Not far from hence, in the church-wardens apartment, is a painting which repreſents the taking our Saviour down from the croſs, and is executed much better than the deſign.

The Mary Magdalen and the handkerchief were touched up by Jordaens.

Beſides this picture, in the ſame apartment is another piece, much valued for its antiquity. The ſmall figures are in the taſte of Van Eyck, and repreſent the marriage of the Bleſſed Virgin with Joſeph in a Gothic church. The drapery of theſe figures is very curious, and has a fine effect.

The landſcape over the chimney was painted by Momper. The Bleſſed Virgin, Joſeph her huſband, and the angels, were executed by Henry van Balen, but not in that beautiful taſte in which he could have done them, had he been ſo inclined.

Over the door of this chamber, or apartment, is a picture repreſenting the nativity of our Saviour, by Martin de Vos, which was executed in a very free, eaſy manner, in the year 1577.

A ſketch of the Holy Sepulchre is placed in this cathedral every Holy Thurſday.

In this apartment is a ſketch likewiſe of the Holy Sepulchre, executed by Eraſmus Quellin, the elder; as alſo a ſketch of the organ, by the ſame hand.

As you go down into the lower part of the choir, you come to the taylors altar. The picture that is placed over it is a repreſentation of the Magi adoring the child Jeſus, executed by Peter van Mol.

Over-againſt the chapel of St. Barbe ſtands a monument belonging to the family of Morctus. The picture repreſents the reſurrection of our Lord. On one of the folding-doors is painted St. John, and on the other St. Barbe. Over them ſtands the portrait of Mr. Morctus. On the inſide of each folding-door is an angel in the taſte of Raphael. The whole was executed by Rubens.

A little farther, on the ſame ſide, ſtands the monument belonging to the family of the Plantins. The picture repreſents the day of judgment. The figures are very accurately deſigned, and executed by De Backer. The portraits on the folding-doors, both within and without, are performed in the manner of Raphael. They were executed

executed by another hand; but it bears no comparison with that of De Backer.

The next chapel is that of St. Barbe. The picture there represents our Blessed Lord upon the cross. This is an excellent copy of Van Dyck's original, which is in the custody of the capuchins of Termonde.

This artful copy was the free gift of Mr. Van Hilwerven, penitentiary and canon of this cathedral.

From this chapel you go into the chapter-hall, where are shewn you the portaits of six several bishops of this city;---the first, of Ambrose Capello,---the second, of John Ferdinand van Bengem,---the third, of Aubert van den Eede,---the fourth, of Gaspar Nemius.---The two others (in oval frames) are of Reginold Cools and Peter Joseph de Franken Sierstorf.

The next chapel is that of the school-masters. The altar-piece represents our Saviour in the midst of the doctors. The painter in this piece has made all the faces of those doctors, or rabbins, to bear a striking likeness of some of the most notorious heretics in his time; such as of Luther, Calvin, &c. &c. On one of the folding-doors is a representation of St. Ambrose baptising St. Augustine; on the other, the miracle of Elisha. The figure upon his knees, on one of them, represents Mr. Regnier Barrevoets de Brakel, the canon, archdeacon, and nominal bishop of Ruremonde, where he is interred. All the above-mentioned

pictures

pictures were executed by Francis Francken, the elder.

In the veſtry belonging to the canons is a golden chalice, or cup, in which is ſet a diamond valued at ſix thouſand florins. This was a free gift of Mr. Capello.

The next chapel is that of the maſons, or bricklayers. The picture with which it is embelliſhed was executed by Francis Francken the younger, ſon of the above-named Francis Francken the elder. Behind the chandeliers are two other pictures by the ſame hand.

On the column of this chapel is ſeen the monument of the family of the Govons. The picture is a repreſentation of the Bleſſed Virgin, with the child Jeſus in her lap, and two figures in a poſture of adoration, executed by Rubens.

The next chapel is that of the cordeliers, or ſhoemakers. In that you ſee the martyrdom of their two ſaints, Criſpin and Criſpianus, painted by Ambroſe Francken, the ſon of Nicholas. This piece is much admired, both for the ſtyle and the deſign.

In this chapel is a marble monument of the canon John Gaveerts. The epitaph was compoſed by Gaſpar Gaveerts, his ſon. It was deſigned by Rubens, but executed by Artus Quillin, engineer, and architect of the town-houſe of the city of Amſterdam.

The next chapel is that of the vintners. The picture repreſents the marriage-feaſt at Cana, in Galilee, executed by Martin de Vos.

The two other pictures were performed by the same hand. One represents the scripture-history of Balaam; the other, the Land of Promise.

Over-against this chapel, and behind the master-altar, is painted the death of the Blessed Virgin, executed by Abraham Mathyssens.

The next chapel belongs to the furriers. The picture is a representation of the incredulous Thomas à Didymus. One of the folding-doors represents the baptism of our Lord; and the other, the decollation of St. John. These performances are an incontestible demonstration, that Martyn de Vos was a painter no ways inferior to the best masters in Italy. Behind the chandeliers are two other pictures by the same hand.

In the last-mentioned chapel is the portrait of the chorister Kockx, painted by Sir Godfrey Kneller, a famous English artist.

The next chapel is that belonging to the painters and sculptors, consecrated to St. Luke, whom Martyn de Vos there represents as employed in drawing the Blessed Virgin. The altar was erected by Gaspar Moons, a celebrated sculptor, dean of the society of painters, and director of the academy royal for designs. The marble enclosure was executed by Louis Willemsens, a famous sculptor.

The next chapel is that of St. Ursula; but there is no painting over it.

However, over-against the window, there is a picture representing the adoration of the Magi, executed by John Erasmus Quillin. This performance

formance was the free gift of the canon Hoefflag, preſident of the ſeminary of this city.

The next chapel belongs to the joiners. The picture there is the repreſentation of St. John preaching in the wilderneſs, by Henry van Balen.

The encloſure of the above chapel is wood-work, and the performance of the famous Louis Willemſens, the pupil of Arnoud Quillin. He was peculiarly admired for carving of little cherubs, and he had the honour of being employed in that particular branch of his buſineſs, by the prince of Orange, and king of England. He died in the year 1702, in the 67th year of his age.

The altar-piece of St. Anthony's chapel repreſents the temptation of that ſaint. One of the folding-doors repreſents St. Hubert, the other St. Rock. Theſe pieces are generally reputed the maſter-piece of De Vos.

As you remove from the choir, you come to an altar on the right hand, belonging to the ancient Bowyers. The picture repreſents Chriſt's triumphant entry into Jeruſalem. On one ſide of him is St. Peter, and on the other St. Paul; and behind him are St. George and St. Margaret.

On one of the folding-doors is repreſented the baptiſm of St. Conſtantine; on the other, the church of St. Peter at Rome. On the reverſe, or inſide of one, St. George on horſeback; and on the reverſe of the other, St. Margaret and a dragon.

dragon. Behind the chandeliers are three ſmall pictures. The whole executed by Martyn de Vos.

From thence you remove to the chapel of the Circumciſion. The picture repreſents our Saviour as taken down from the croſs, with divers other figures. On one of the folding-doors is repreſented St. John thrown into a cauldron of oil; on the other, Herodias dancing, in order to procure the head of St. John the Baptiſt. Theſe pieces were performed by Quintin Metſys. This picture in particular was kept concealed in the year 1566, whilſt the cathedral was plundered by the image-breakers. In the year 1577, during thoſe troubleſome times, the ſociety of joiners ſold it; but the magiſtrates of the city afterwards redeemed it, by the advice of Martyn de Vos, for the ſum of fifteen hundred florins.

In the year 1721, the marble altar of this chapel was finiſhed (which had been begun long before) by Alexander van Papenhoven, after a deſign made by Henry Verbruggen.

As you leave this chapel of the Circumciſion on the right hand, you come to the altar of the modern Bowyers, the picture whereof repreſents the decollation of St. George, executed by Cornelius Schut.

Over-againſt it is a monument, with an epitaph on it, belonging to the family of Vander Aa. The picture is a repreſentation of our Lord's reſurrection, executed by Eraſmus Quillin, ſenior.

From

From this chapel you go to the window, where is ſhewn you, in the dome, a picture repreſenting the Bleſſed Virgin, accompanied by ſeveral angels, executed by Cornelius Schut. This piece is ſo curious, as to demand the peculiar attention of all connoiſſeurs.

From thence you are conducted into the choir, where ſtands an altar, deſigned by Rubens. The picture repreſents the aſſumption of the Bleſſed Virgin. This is another maſter-piece of the ſame Rubens.

From this altar you return to the middle aile. The firſt altar on the left hand, againſt the column, is that which is devoted to St. Anne. The picture, executed by Michael Coxie, repreſents St. Anne, accompanied by ſeveral women and children. This is a piece ſo finely executed, that Rubens always took peculiar notice of it, whenever he came into the church. The figures that adorn the altar, were the work of Peter Struis.

The next altar is that of the brokers. The picture repreſents St. Catherine diſputing with the doctors. This piece was executed by Peter Eykens, ſenior. The altar, which is very curious, and wholly compoſed of marble, was wrought by that famous ſculptor Vander Eynden.

The next altar, belonging to the gardeners, is very ancient, as is evident from the following inſcription.

" Undecies,

"Undecies centum ductis, et sex quater annis,
"Virginis à partu conciliante reum:
"Burchardus præsul hæc atria, nec minus aram
"Sacravit, medium quæ tenet ecclesiæ."

The picture to this altar, which represents the nativity of our Saviour, is looked upon as one of the best performances of Francis Floris.

The next marble altar belongs to the society of farriers. Over it is placed the statue of St. Eloy, carved by Henry Verbruggen. The picture of this altar represents St. Eloy preaching the word of God to the inhabitants of this city. Divers farriers are seen mixed amongst the crowd. The building, which is very conspicuous in the picture, represents the church of St. Walburge, as it appeared at the time when it was painted by Francis Pourbus, of Bruges, in Flanders.

The next altar is that of the weavers. The picture, executed by De Vos, represents our Lord's resurrection.

The last altar belongs to the surgeons. The picture is a representation of the martyrdom of those two saints, Cosmus and Damien, executed by Joseph van Kleest. The figures on each side were the performance of William Willemsens.

From hence you return towards the chapel of the Holy Virgin, were is to be seen a curious altar of white marble, designed and executed by the famous Arnoud Quillin.

The

The bas-reliefs behind the chandeliers, and the other figures, were performed by the same hand.

The seraphin on the cornice, on the south side, was executed by Louis Willemsens. The groupe supporting the Blessed Virgin, are the four evangelists. This performance was executed by Peter Verbruggen. The Virgin is always dressed extremely rich.

On one side of this chapel stands a marble monument, belonging to the family of the De Moys. In the centre stands a virgin; on one side of it St. Catherine, and on the other St. John. These three figures (all of black marble) are finely executed by John van Milder, after a design of Rubens.

From thence you are conducted to the altar of the wood-mongers; the picture whereof represents St. Gomerair. This piece was executed by Jerom Francken, son of Francis, and grandson of Nicholas Francken.

Near this altar, and on the fourth pillar, is the monument belonging to the family of the Michielsens. The picture represents our Saviour as dead, leaning on the bosom of his mother. On one of the folding-doors is painted the Virgin, with the infant Jesus; and on the other, St. John the evangelist. On the inside of the same doors are painted our Lord, and the Virgin his mother. The whole executed by the celebrated Rubens.

On the other side of the pillar is a monument of alabaster, representing likewise our Lord as

dead,

dead, leaning on the bosom of his mother. This piece was executed by Andrew Colins, of Nola. The design may be seen in a print amongst those of Van Dyck.

The next altar is that of the sadlers. The picture was executed by Geoffery Maes, and represents the martyrdom of St. Lucius. This is reckoned one of that great master's best performances.

The next altar is that belonging to the carpenters. The picture represents the flight of the infant Jesus into Egypt, executed by Marc Anthony Garibaldo.

On the left hand, near the sadlers altar, is to be seen the altar of the Blessed Jesus; the picture whereof was executed by John de Vos, and represents the adoration of our Lord.

There is to be seen likewise against the wall, near the baptismal font, a capital picture, representing Christ's transfiguration, executed by Dieu donné del Monte, and is the monument of the canon Frogne.

The marble gate, at the grand entrance, is the monument of John Malderus, the fifth bishop of this city.

The above is a succinct account of the most material curiosities, both in painting and sculpture. Connoisseurs will be able to form a more adequate idea of them by inspection.

This cathedral, with respect to its Gothic architecture, is by far superior to any other church throughout the whole country.

It

It is five hundred feet in length, and in breadth two hundred and forty. It is three hundred and ſixty feet high, and is ſupported by no leſs than one hundred and twenty-five pillars.

As to the exact period when it was finiſhed, we are at a loſs to determine; but it is generally allowed, that it was erected in the thirteenth century. In regard to the choir, the firſt ſtone whereof was laid by the emperor Charles the fifth, it was built in the year 1521.

This ſuperb ſtructure was reduced to aſhes by fire, in the year 1533, the tower and choir only excepted. In the very next year it was rebuilt in a far better taſte, and has ever ſince continued in that beauty, pomp, and ſplendor, in which it appears at this day.

In the year 1566, the image-breakers plundered it in a moſt mercileſs manner, and either deſtroyed, or carried away with them, all that they could lay their hands on, of any conſiderable value.

However, ever ſince this city was taken by the duke of Parma, 1584, to the preſent time, it has been augmented gradually, by the erection of many coſtly altars and rich monuments, and furniſhed from time to time with that vaſt variety of invaluable pictures and ſtatues, of which we have given a particular catalogue; all executed by the moſt maſterly hands.

Philip the ſecond held a chapter of the golden fleece, on the 21ſt of January, 1555, in the choir of this cathedral; and it was by virtue of that

remarkable

remarkable occurrence, that the ſeveral pews, or ſeats, became embelliſhed with ſuch a variety of coats of arms, or atchievements of the chevaliers, or knights of that illuſtrious order: a circumſtance obvious to every ſpectator.

The chapter of the canons was inſtituted by Godfrey, of Bouillon, firſt king of Jeruſalem.

The canonſhips, which at that time conſiſted only of twelve members, are now augmented to the number of twenty-four.

Eighty petty canons, together with a conſiderable number of chaplains, &c. conſtitute a choir, or an aſſembly of about ſeventy incumbents.

In a word, this church has been erected into a cathedral, ever ſince the year 1559, in the popedom of Paul the fourth, at the ſollicitation of Philip the ſecond, king of Spain, duke of Brabant, &c. &c.

The tower of this cathedral is generally looked upon as a work of great delicacy, and is univerſally admired.

It is four thouſand and ſixty-ſix feet high, incluſive of the croſs, which is fifteen. It was begun in the year 1422, under the care and inſpection of that celebrated architect John Amelius, but not perfectly finiſhed till the year 1518.

The curious ſpectator may go up with ſafety four hundred feet high, by a ſtair-caſe, conſiſting of a flight of ſix hundred and twenty-two ſtone ſteps. From that height the ſpectators have a moſt delightful proſpect, not only of the country for

for many miles round about, but of divers distant and populous cities; such, for instance, as Malines, Brussels, Louvain, Liere, Ghent, &c. &c.

There are two sun-dials here, that point out the hours of the day; each of them no less than ninety-four feet in circumference.

The chimes, or musical clock, which play every hour, half-hour, quarter, and half-quarter, were added to the clock in the year 1540. It consists of near threescore bells. The largest bell is of a most enormous size: it weighs near sixteen thousand pounds, and was erected in the belfry in the year 1440.

Before this account is closed, it will be requisite to take some notice of the inscription, or epitaph, on the monument of Quintin Metsys, which is generally shewn as the last curiosity, or concluding amusement.

This monument and inscription are placed fronting the church, and against the tower itself. The inscription is over the portrait of this great painter, and is remarkable, as it expresses the power of love, in one hexameter of Latin verse, viz.

"Connubialis amor de Mulcibre fecit Apellem."

The affection which he had for a young maiden, who rejected his addresses, as being then only a dirty blacksmith, determined him to quit his employment, and turn painter, in order to gain

gain her good graces, which happily answered the end proposed.

Tho' Celia's heart the blacksmith must despise,
By turning painter he obtain'd the prize.

The iron-work belonging to the pump, which stands on the right hand of this monument, was wrought by him, as a testimony of his being an artist in his original occupation.

This piece of work is worthy the attention of the curious, as it was executed by virtue of the hammer only: and it is moreover very observable, that this Quintin never made use of a file in the polishing of any piece of iron-work whatsoever, of which there were large quantities to be seen formerly; but the major part of his performances in that way is greatly run to decay, or totally destroyed.

It is evident, beyond all contradiction, from the several curious pieces of his exhibited, and now to be seen in the chapel of the Circumcision, that he was as great an artist in his last profession, as he was in his first.

The

The Pariſh of WALBURGE; *commonly called the Church of* BOURG.

THE connoiſſeurs, who viſit this church, go directly into the choir, up ſeveral ſtone ſteps. The altar is executed, as far as the cornice, all in marble, by Kerckx, the celebrated painter and ſculptor, the ſon of William Kerckx. At this altar there are three pictures, worthy the attention of the curious; all executed by Rubens. That in the middle repreſents the crucifixion. The energy and ſtyle of this piece is univerſally admired. It was originally a ſquare; but Kerckx the younger has added a ſemi-circle to it, with ſuch aſſiduity and judgment, that the connoiſſeurs themſelves are apt to conclude, the whole was performed by Rubens.

The two pictures on each ſide ſerved formerly as folding-doors to the altar-piece, and have a manifeſt connexion with that in the middle; and, all together, form one of the moſt ſuperb and magnificent deſigns that Rubens ever carried into execution.

Theſe two pictures fall back; and on the reverſe, or inſide, are two curious figures; on one, the portrait of St. Eloy; and on the other, St. Catherine. Theſe were performed likewiſe by the ſame hand.

In this choir, on the right-hand ſide of the altar, is likewiſe to be ſeen the monument belonging to the family of the Cocks. The picture repreſents our Lord ſitting on his ſepulchre, trampling Death under his feet. This, likewiſe, is a much-admired piece of Rubens, but is greatly damaged.

On the ſummit of the columns, or pillars, between the apoſtles on the north ſide, ſtands the ſtatue of St. Andrew, which is a maſterly performance. This ſtatue, together with the ſeraphims, and other little cherubs, was executed by Arnoud Quillin. The whole is compoſed of alabaſter.

When the ſpectators return from the choir, they find, on their right hand, at the firſt pillar that parts the chapel of our Lady, a ſtatue repreſenting the Bleſſed Virgin. This is an exquiſite piece, and executed by the ſame Quillin.

On the ſame ſide is a monument, with an epitaph, or inſcription, belonging to the family of the Koninckx. The picture repreſents the patriarch Joſeph. This monument was deſigned and executed by Vervoort the elder.

Near the organ is a picture repreſenting our Lord's laſt ſupper, executed by De Vos.

The altar-piece of the holy communion is the repreſentation of Chriſt's two diſciples going to Emaus, executed by John Eraſmus Quillin. This altar, which is compoſed of black and white marble, though deſigned by Henry Verbruggen, was executed by him only in part:

the bas-reliefs, and the northern pillar, were done by him; but the ſouthern part was executed by William Kerckx. The two marble ſtatues were the work of John Baptiſte de Wred, who finiſhed the altar. Thoſe two ſtatues are generally allowed to be beſt executed of any of that ſculptor's works.

On one ſide of the communion-chapel ſtands a monument, belonging to the family of the Borſbekes. Our Saviour, and the little cherubs upon it, were carved by that eminent ſculptor, Alexander Schobbens, who was one of the directors of the academy royal for deſigns.

The little portal, or gate, of black and white marble, on the ſouth ſide, was deſigned by Scheemaeckers; and the ſtatues with which it is decorated, were executed by the ſame hand.

This church, which is more ancient than any other in the whole city, was, ſome years ago, in great danger of falling into ruin; but it was ſo perfectly well repaired, by the art and induſtry of Kerckx the younger, who was both engineer and architect, that it is looked upon, at this day, to be one of the moſt ſubſtantial, as well as moſt beautiful churches throughout the city.

The Parochial and Collegial Church of ST. JAMES.

AS ſoon as you enter the grand portal, you come directly to a little gate, which is generally reputed to be one of Henry Verbruggen's maſter-pieces.

Having paſſed through that ſmall portal, you turn to the right, and have an immediate view, at the firſt pillar, of the monument of Henry van Balen. The picture, which repreſents the reſurrection of our Lord, was executed by himſelf; as alſo the two portraits, which are placed above, repreſenting himſelf and his conſort.

On this ſide ſtands the chapel of St. Roche. The altar-piece is a repreſentation of the ſame ſaint, executed by Gerard Zegers.

Over-againſt this chapel ſtands the pulpit, made by Louis Williamſens. This piece of workmanſhip demands the attention of the curious, as it is a very maſterly performance.

From the pulpit you go to the open, ſpacious window, on the ſouth ſide. There you ſee, directly oppoſite to the communion-chapel, a monument belonging to the family of the Candoles. The picture repreſents the elevation of Chriſt's croſs. This exquiſite performance was executed by Veryoort the elder.

Over-

Over-againſt this monument ſtands the communion-chapel; the altar-piece whereof repreſents our Lord's laſt ſupper, by Otton van Veen. The altar itſelf is compoſed of black and white marble. The ſtatue of St. Paul, on the right-hand ſide of the altar, was executed by Louis Williamſens; that of St. Peter, on the left, was performed by Henry Verbruggen. Both of them are allowed to be maſter-pieces in their kind. The bas-reliefs on the pedeſtals, and thoſe behind the chandeliers, together with the ſtatue of God the Father, on the top of the altar, were executed by D'Arnoud Quillin.

The communion-pew is exquiſitely wrought. It was deſigned by the ſame D'Arnoud Quillin, and he executed likewiſe two of the cherubs; but the remainder was executed by Kerckx.

On one ſide of the altar is a ſpacious window, the glaſſes whereof were painted by John Baptiſte vander Veecken. Henry van Balen, however, executed the deſigns.

The rails, or balliſters, which encloſe the entrance into the choir, on this ſide, are embelliſhed with two fine ſtatues; one of St. James, the other of St. Peter. Theſe were executed by G. Cockx, the celebrated ſculptor.

As you enter into the firſt chapel, you have the view of a curious picture, repreſenting the Trinity, painted by Henry van Balen.

The next chapel you come to is that of St. Ives. The altar-piece, which is a portrait of

the ſame ſaint, was executed by Gerard Zegers.

This chapel belongs to the family of the Zumalos, who have embelliſhed it at an extraordinary expence. The fine bas-relief, behind the chandeliers, was executed by Scheemaeckers.

Oppoſite to this chapel ſtands the monument belonging to the family of the Geenſnits. The picture was executed by Cornelius Schut.

In the next chapel, belonging to the family of the Candoles, is the repreſentation of Chriſt ſcourged, executed by that celebrated ſculptor, Vervoort the elder. All the other pieces of ſculpture, that embelliſh this chapel, were performed by the ſame hand.

The next chapel is that belonging to Rubens, who was interred therein on the 31ſt of May, 1640.

The altar-piece was painted by himſelf. His own portrait is ſeen there, under the figure of St. George.

In this chapel are likewiſe to be ſeen the portraits of his firſt and ſecond conſort, executed to the greateſt perfection.

Over the laſt-mentioned moſt beautiful picture ſtands the ſtatue of a virgin, in white marble, which Rubens brought with him from Rome. It is allowed to be one of the fineſt ſtatues that ever were ſeen; yet no-body can determine by what hand it was wrought. The canon, Monſ. van Parys, has greatly repaired

this

this ſepulchre, and adorned the chapel, at an immenſe expence, in order to preſerve the memory of the inimitable painter from whom he is a deſcendant.

In the next chapel but one to that of Rubens ſtands an altar, embelliſhed with a curious picture, repreſenting the viſitation of St. Elizabeth, executed by Victor, who was one of Rubens's pupils, or diſciples.

The altar-piece of the next chapel is the repreſentation of our Lady, accompanied by ſeveral ſaints, painted by Jordaens.

On the pillar that parts the chapel of our Lady is placed the ſtatue of the Bleſſed Virgin, accompanied by two cherubs weeping. This ſtatue, which expreſſes the agonies of the mother of the Son of God, in the moſt lively and ſtriking manner, was the maſterly performance of Van Beveren; and it is allowed, by the connoiſſeurs in ſculpture, that he never executed a better.

Not far from this pillar are rails, or baluſtrades, correſponding to thoſe at the entrance on the other ſide, but wrought by a different hand. Theſe are embelliſhed with two ſtatues, one of St. John, and the other of St. Paul, together with a great variety of other curious decorations. They were executed by that celebrated ſculptor, Michael Vervoort.

On the left hand is the chapel of our Lady, in which is to be ſeen a fine marble altar, wrought by Vanden Eynden.

On the right hand of the altar is the monument belonging to the family of the Peeters, the picture whereof is a repreſentation of eternity.

This exquiſite piece was executed by Michael Vervoort, and was his firſt performance after his return from Rome, and was the baſis of that high repute, which that celebrated ſculptor acquired, in proceſs of time, by his extraordinary genius for ſculpture.

Over the monument is a ſpacious window, the glaſs moſt beautifully painted, by N. Diepenbeek, after his own deſigns.

Againſt a pillar, that ſtands in the centre of this chapel, is placed a ſtatue, repreſenting St. John the Baptiſt, preaching to his diſciples in the wilderneſs, carved by the famous Louis Willemſens.

As you go from this chapel, you come to the firſt pillar which parts the principal aile, where ſtands a monument, with an epitaph, or inſcription, belonging to the family of the Van Ginderens. The picture was executed by Cornelius Schut.

At the entrance of the choir, under the gallery, are two altars; over that on the right hand is a curious piece of Theodore Boeyerman's, repreſenting the aſſumption of the Bleſſed Virgin.

Over that on the left is a picture of Quillin's, which was one of his laſt performances.

The altar in the choir, compoſed of black and white marble, is reckoned, by good judges,

to

to be the moſt maſterly performance that is to be ſeen in the whole country.

This grand piece was executed by the famous Arnoud Quillin; and the fine ſtatue of St. James likewiſe, dreſſed in his epiſcopal robes, which ſtands in the middle of the altar, was executed by the ſame hand.

This church is not one of the leaſt ornaments of this city. It is greatly admired for its vaſt circumference, ſplendor, and riches.

The architecture is Gothic, as is likewiſe the tower; which, notwithſtanding its conſiderable height, was begun on a plan that was never finiſhed. To form a judgment of it by that which was erected, it muſt be allowed to be ſuperior to that of the cathedral. It was begun in the year 1491. The chapter which is held in this church, was inſtituted in the year 1656.

The Pariſh of St. George.

AS you enter at the front gate, you go directly to the pulpit, which is a very curious piece of work, executed by Arnoud Quillin.

As you turn to the right, behind the chapel of St. John, ſtands a monument of that celebrated painter, John Brengel, ſurnamed Velours.

His portrait, which is ſeen there likewiſe, was painted by the celebrated Anthony van Dyck.

Oppoſite to this monument ſtands the altar of the holy croſs, compoſed of marble, and deſigned, as well as executed, by William Kerckx.

From this altar you go directly to the communion-chapel. The altar-piece, which was painted by Martin de Vos, is a repreſentation of the laſt ſupper.

As you leave this chapel, you go directly into the choir. The altar-piece is a repreſentation of the martyrdom of St. George, and was painted by Gerard Maes.

This magnificent altar, which is compoſed of black and white marble, was wrought by two great maſters; that on the ſoutherly part was executed by Vanden Eynden; the St. George, and the little cherubs, were wrought by D'Arnoud Quillin.

On the left-hand ſide of the altar ſtands a monument, belonging to the family of the Van Delfts, repreſenting father Time, executed by that famous ſculptor, Scheemaeckers, ſenior. This is allowed to be one of the fineſt pieces of workmanſhip in the whole city.

As you go out of the choir, you turn to the right, and come directly to the Bleſſed Virgin's chapel; the altar-piece whereof repreſents the aſſumption of the Holy Virgin, executed by Thyſſens.

On

On the lower ſide, or in the ſmall north aile, on the ſide of the window there, are placed the portraits of John Smellinckx, painter in ordinary to the archduke Albert, and Iſabella, both executed by Anthony van Dyck.

The Pariſh of St. Andrew.

AS you enter at the front gate, you go directly to the window; where, on the right-hand ſide, ſtands an altar, conſecrated to the guardian angel, who is repreſented in the picture over it, painted by Eraſmus Quillin.

In the communion-chapel you ſee our Lord's laſt ſupper, painted by Eyckens the elder. This piece is much admired.

Over-againſt this chapel ſtands a monument, with an epitaph, partly erected in commemoration of the unfortunate Mary, queen of Scots, where you have a ſight of her picture; and partly in honour of two Engliſh ladies, who fled hither for refuge, as appears by the inſcription, finely wrought on that occaſion.

From thence you remove to the choir; the altar-piece whereof repreſents the martyrdom of St. Andrew, painted by Otton van Veen.

In going out of the choir, you turn to the right, where ſtands the banker's altar. The picture over it, and the two folding-doors, painted by Martin de Vos, repreſent a particular

piece

piece of hiſtory, extracted from the Acts of the Apoſtles.

At the firſt column of the principal aile, on the right hand, is placed the figure of St. Peter, holding a croſs. This ſtatue is a moſt curious piece of workmanſhip, and executed by that great ſculptor, Quillin.

In the ſmall aile, on the north ſide, above the veſtry, is a monument, with an inſcription, wherein is a picture of Van Dyck's, repreſenting our Lord faſtened to the croſs, &c.

This monument is greatly decayed; and it is much to be wiſhed, that it was well repaired; eſpecially ſince, if it be not, it will fall to pieces; and it would be a matter greatly to be lamented, that ſo maſterly a performance ſhould be abſolutely loſt.

The tower, in its fall, broke down a great part of the church, on the 30th of May, 1755; but ſeveral hands have ſince been employed in the rebuilding it.

The Church belonging to the CITADEL; *commonly called the* FORT CHURCH.

THE picture over the grand altar is a repreſentation of our Bleſſed Lord's reſurrection, executed by Otton van Veen.

In the chapel, on the left hand, ſtands a very ſuperb and magnificent mauſoleum of the marquis del Pico, governor of the fort.

This monument is reckoned, by the beſt judges, to be one of the moſt maſterly pieces of ſculpture in the whole country.

The marquis is repreſented as one ſuddenly ſtarting from ſleep, and in a ſurpriſe at the ſight of two ſkeletons ſtanding directly before him. He appears ſtruggling (as it were) to riſe. Over his head are two cherubs weeping; one holds a helmet, and the other a ſhield. Between them is planted Fame, holding in one hand the arms of the marquis, and her trumpet in the other; beſides a great variety of other warlike decorations; as colours, ſtandards, military weapons, and other marks of triumph. This pompous and magnificent piece of workmanſhip was deſigned and executed by the ſame celebrated Scheemaeckers.

During the ſiege of this fort, in the year 1746, an unfortunate bomb fell on this mauſoleum,

leum, and greatly damaged it; carrying off, not only one of the marquis's legs, but one of the ſkeletons, and a great part of the decorations. The marquis de la Verne, in the year 1751, employed Alexander Schobbens, an eminent ſculptor, to repair, and reſtore it, as far as he was able, to its priſtine beauty.

The altar of this chapel is likewiſe as grand and magnificent a piece of workmanſhip, as can any where be produced. It is compoſed of black and white marble, with a vaſt variety of curious decorations, in copper, gilt. This was wrought likewiſe by Scheemaeckers. In the centre are repreſented the Holy Trinity. On one ſide is ſeen the Bleſſed Virgin, accompanied by angels; and on the other, a multitude of ſouls, repreſented as in purgatory, to whom the angels are ſuppoſed paying a charitable viſit, in order to deliver them out of their inſupportable torments. All the figures are carved in white marble, and in the moſt delicate taſte imaginable.

The Church belonging to ST. MICHAEL'S ABBEY.

THE altar-piece in the choir repreſents the adoration of the Magi, painted by Rubens. It is generally reported, that he began, and finiſhed this exquiſite piece of work, within the compaſs of thirteen days.

On one ſide of the altar is ſeen a portrait of the abbot, by the ſame hand.

As you go out of the choir, you turn to the right; and under a ſpacious window ſtands the altar of St. Norbert. The picture over it is the repreſentation of that ſaint. This likewiſe was executed by Rubens; which he painted (as is generally thought) whilſt he was at Rome, for the fathers of the oratory; and that he changed the portrait of St. Philip de Neria into that of St. Norbert, when he ſold it to the ſuperior of this abbey.

The altar is one ſolid piece of marble; the figures on the cornice, and the bas-reliefs, are mightily admired. The whole was executed by the celebrated Quillin, of Amſterdam.

On the right-hand ſide of the altar ſtands a monument, belonging to the family of the Snoocks; in which is a repreſentation of St. Norbert, painted by Cornelius de Vos.

This piece is allowed, by ſeveral connoiſſeurs, to be no ways inferior to the beſt of Van Dyck's.

Oppoſite

Oppoſite to this monument, and againſt the ſouth wall, under the window, is the famous picture of Eraſmus Quillin, as large as the wall, and riſes to the roof of the church. It repreſents the hiſtory of the ſick man in the goſpel.

The deſign of this piece is extremely beautiful; and it is univerſally allowed to be no ways inferior to any performance of Paul Veroneſe.

In the little aile, on this ſide, are likewiſe five ſeveral pictures, executed by the ſame Quillin, repreſenting the martyrs of Gorcum. Theſe were ſome of his laſt pieces.

The refectory, or dining-room for the members of this abbey, is a ſpacious place, and the pictures wherewith it is furniſhed, on all ſides, are painted by the ſame Quillin; but ſome of the beſt of theſe his performances were deſigned in the taſte of that celebrated painter, Paul Veroneſe.

The Church belonging to the FRIARS *of* ST. AUGUSTIN.

THE picture over the principal altar is of an extraordinary ſize, the beſt deſigned, and one of Rubens's maſter-pieces. It repreſents the Bleſſed Virgin, with the child Jeſus, accompanied by a great number of ſaints, both male and female.

The ſtructure and direction of this altar are equally beautiful, and univerſally admired. It is as high as the church, and loſes itſelf in the arched roof. This is one of Henry Verbruggen's maſter-pieces. The communion-pew, and the marble doors on each ſide, were executed by the ſame hand.

In the ſmall aile, on the north ſide of the altar conſecrated to St. Auguſtin, is to be ſeen the very beſt performance of that great maſter, Van Dyck. It repreſents St. Auguſtin, in a tranſport of devotion, lifting up his eyes to heaven, where he is ſuppoſed to ſee Jeſus Chriſt, ſurrounded by a hoſt of angels. On the ſide of the ſaint ſtands his mother, with a monk of his own order; and at his feet lie the mitre and the epiſcopal croſs.

In the other aile, on the ſouth ſide of the altar, is ſeen an altar-piece, repreſenting the martyrdom of St. Apollonius; which is reckoned

ed one of the beſt pieces of James Jordaens, and is, in reality, a moſt excellent performance.

The pulpit in this church is very fine, and was executed by Henry Verbruggen.

Under the windows, in the grand aile, beyond the pillars, are divers curious pieces, by various hands.

Thoſe that are in the ſmall ailes, on each ſide, and over the confeſſionaries, are all maſterly performances, the major part of them being executed by Jordaens, Coffiers, Eyckens the elder, &c. &c.

In the quarters or apartment of the ſuperior of this convent is ſhewn a moſt beautiful crucifix, painted by Anthony Van Dyck. This is an exquiſite performance, and demands the utmoſt attention. There was a warm diſpute between Van Dyck and the fathers of this ſociety, in regard to the altar-piece of St. Auguſtin, for which he demanded ſix hundred florins, but agreed to oblige them with this fine crucifix, at a very moderate price.

The

The Church of the CARMELITES; *commonly called the* GRAND CARMELITES.

THE altar-piece of the choir was painted by Gerard Zegers, in the ſtyle and taſte of Rubens.

The veſtry-door, which is embelliſhed with the figure of Elias, fed by a raven in the wilderneſs, is a moſt curious performance, deſigned and executed by Henry Verbruggen.

Not far from this veſtry-door is a picture, repreſenting the Virgin, the infant Jeſus, and St. Catherine, painted by Thomas Willeborts. This piece is ſo beautifully executed, that it might be miſtaken for one of Van Dyck's.

Over-againſt it is a monument, with an inſcription, and a portrait by Van Dyck.

Under the gallery, which parts the choir from the reſt of the church, are two altars. Over that which ſtands on the ſouth, or on the left of the choir, is a picture of Rubens, repreſenting the dead body of Jeſus within the arms of his Heavenly Father: on each ſide is an angel. This curious piece was executed ſoon after his return from Italy.

In the other is a picture, repreſenting the adoration of the Magi, performed by Otton van Veen.

In

In the window, near the laſt-mentioned altar, ſtands the chapel of the Bleſſed Virgin; the beauty of which is ſurpriſing. It is entirely compoſed of white marble, deſigned and executed by that famous ſculptor, Scheemaeckers. There are divers bas-reliefs all round about it; one of which repreſents a proſpect of the city, from the country ſide; a ſecond, an army in battle-array, &c. Theſe two, however, are the largeſt.

The others, which are of much ſmaller dimenſions, repreſent the tower of the cathedral, that of the Jeſuits, the town-houſe, &c.

The altar itſelf, which is likewiſe compoſed of white marble, abounds with a vaſt variety of decorations in ſilver flower-works. It is enriched too with a ſtatue of the Bleſſed Virgin, entirely ſilver, no leſs than ſix feet and an half high, excluſive of the pedeſtal, which is one foot and an half. The weight of this ſtatue is about ſeventy-three pounds. Monſ. John de Gavarelle cauſed it to be erected. In a ſmall veſtry, behind the altar, is to be ſeen his portrait.

The door of this chapel, which is compoſed of black and white marble, is wrought in ſo beautiful a manner, that it juſtly demands the attention of the beſt judges. On the cornice of this door are two curious figures, and three vaſes, of caſt copper, moſt exquiſitely wrought.

Over the door is a landſcape, of an uncommon ſize, painted by Wans; the figures, which repreſent the ſnatching up Elias in a fiery chariot,

chariot, and the throwing his mantle to Eliſha, were executed by Eyckens the elder.

On the left hand ſtands the altar of the holy croſs. In the middle is a ſmall picture, painted on white marble, repreſenting the head of our Lord. Though no one can determine who was the operator, yet all who ſee it, muſt allow, that its beauty is not to be expreſſed.

It was caſually found in a Turkiſh veſſel, that had been taken by the chriſtians. Monſ. Van Eyck, a ſubſtantial merchant of this city, cauſed it to be placed there.

Againſt the wall, near this altar, is a fine piece of Sporckman's, who was one of Rubens's diſciples. It repreſents St. Charles Borromeus, interceding with the Bleſſed Virgin for poor wretches infected with the plague.

In the window, on the ſouth ſide, is a curious door, of black and white marble, which correſponds with that which is at the entrance of the chapel, devoted to the Bleſſed Virgin. Through this door you enter into the cloiſters.

Over the door hangs a picture of the ſame ſize with that on the other ſide. The landſcape was painted by Spierinckx; the figures by Eyckens the elder.

The altar on the right hand, devoted to our Lady of the ſcapulary, was deſigned and executed by Quillin.

Near this altar ſtands a monument, with an epitaph, in which is a very fine piece, executed by

by James de Backer, repreſenting the day of judgment.

In the principal aile is a very curious pulpit, carved by Henry Verbruggen.

Between the windows of one ſide and the other are to be ſeen divers very curious pieces, almoſt all of them executed by different hands; as, for inſtance, by Tyſſens, Lindt, Jordaens, &c. &c.

Over the ſouthern entrance, in the ſmall aile, is a very large and curious picture, executed by Abraham Janſſens, repreſenting the interment of our Lord. All the figures are larger than the life, and perfectly well deſigned.

Over the entrance, on the other ſide, is another curious piece, executed by the ſame hand. It repreſents the Bleſſed Virgin, St. Catherine, St. Cecilia, &c. accompanied by angels. The colours of the two laſt-mentioned pieces appear as bright and lively as if but juſt finiſhed.

The Church of the BARE-FOOTED CARMELITES.

THE picture of the principal altar repreſents the marriage of the Bleſſed Virgin with St. Joſeph. This piece, executed by Gerard Zegers, is generally looked upon as one of his beſt performances.

At the right hand of the choir ſtands an altar, the picture on which was executed by Rubens, and

and repreſents Jeſus Chriſt taken down from the croſs.

In an altar, on the other ſide of the church, is another curious piece of Rubens's, which repreſents the Bleſſed Virgin, St. Anne, and St. Joachim.

Under the ſmall aile, on the north ſide, is a very beautiful piece, by the ſame hand. It repreſents Chriſt appearing to St. Thereſa, interceding for the ſouls in purgatory, which are likewiſe repreſented in the picture.

On the ſame ſide, near the entrance of the church, is a very fine picture, executed by Gerard Zegers, repreſenting St. Tereſa in a tranſport of devotion.

Under the windows, in the principal aile, are eight very fine landſcapes, executed by De Wit and Goubau.

IN the church belonging to the Minims, or Monks, there is nothing remarkable: within the incloſure of their cloiſters are forty glaſs windows, painted by Abraham van Diepenbeeck, repreſenting the life of St. Francis de Paula.

The Church belonging to the FATHERS *of the* THIRD ORDER *of* ST. FRANCIS.

IN the altar of the choir is a picture, repreſenting St. John the Baptiſt preaching in the wilderneſs. This is a very maſterly piece, executed by Eyckens the elder.

On the left hand, as you go out of the choir, is an altar of the holy croſs; the picture whereof repreſents St. Helen, holding the croſs, accompanied by angels. In a remote part of the picture is repreſented the manner how the croſs happened to be found. This curious piece was painted by Langhen Jan.

Under the windows, in the grand aile, are ſeveral fine landſcapes, painted by Gaſper de Wit, and enriched, or beautified, by Goubau.

In the principal aile, over the entrance, is a very large, pompous piece, painted by John Peeters, a friar, of Bonaventura. It repreſents the baptiſm of our Bleſſed Lord, by St. John, in the river Jordan.

The Church of the JESUITS.

THE fore-front of this church, which was deſigned by Rubens, is extremely rich, embelliſhed with ſtatues and other decorations.

It was executed under the direction of a lay-brother, one Peter Huyſſens.

On entering the church, you go directly to the chapel of the Bleſſed Virgin, which is compoſed entirely of marble, beautifully variegated. Every thing in it is rich and magnificent, and the whole executed by Rubens.

The altar-piece repreſents the aſſumption of the Bleſſed Virgin, painted by Rubens.

On each ſide of the altar are ranged divers ſmall pictures, all painted upon marble, in the niches, and executed by Henry van Balen.

Near the door of this chapel is placed a picture of the Holy Family, executed by John Lièvens.

Over-againſt it are two curious pictures, executed by Gerard Zeghers, in the Italian taſte. One of them repreſents our Bleſſed Saviour's appearance to his Holy Mother, after his reſurrection; the other, a converſation-piece between St. John and the Bleſſed Virgin, after our Lord's aſcenſion.

Oppoſite the altar ſtands a large picture, executed by Cornelius Schut, repreſenting our Saviour's circumciſion.

On the right hand is a large picture, executed by Zeghers, the Bleſſed Virgin, the child Jeſus, and divers angels, painted by Rubens.

Removing from thence, you go to the little aile, where the confeſſionary chairs, the wainſcoting, and the bas-reliefs, were all executed by Michael Vervoort the elder.

At the lower end of the choir is erected the altar of St. Joſeph. The picture, which repreſents the Holy Family, was executed by Rubens.

The principal altar was deſigned by the ſame hand. There are four ſeveral pictures devoted to this altar; two whereof were executed by Rubens; one by Gerard Zeghers, and the other by Schut.

One of Rubens's pieces is the repreſentation of St. Ignatius exorciſing a perſon poſſeſſed. The deſign of this is univerſally admired.

The other repreſents St. Xavier raiſing a man from the dead. This is equally admired for the deſign of it, and is no ways inferior to the former.

That picture, which was executed by Zeghers, repreſents the erection of the croſs. It is executed in the manner and taſte of Tintoret. This piece is beautifully deſigned, and abounds with figures.

The ſketches of the two above-mentioned pictures, executed by Rubens, are placed on one

one ſide of the choir, where the firſt column parts the choir from the church.

On each ſide of the above pieces are placed two ſmall pictures, repreſenting the Bleſſed Virgin, and the infant Jeſus; one whereof is an original, and the other only a copy: the former by Carache, and the latter, which is an excellent performance, by Cleef, nick-named the Madman.

In the four niches of the choir are placed four large ſtatues of white marble, all wrought by the celebrated Quillin, of Amſterdam. On the right hand of the altar is St. Ignatius; and a little higher, St. Francis, of Borgia; on the left, St. Xavier, and St. Staniſlaus Koſta.

In the ſmall aile, on the right-hand ſide of the altar, is ſeen St. Xavier on his knees, before the Bleſſed Virgin, with the infant Jeſus in her lap. On the ſide of the ſaint ſtands an angel. This laſt piece is the performance of that great artiſt, Gerard Zeghers.

On this ſide ſtands the chapel of St. Ignatius, over-againſt that of the Bleſſed Virgin. This is likewiſe compoſed entirely of marble.

In the middle of the altar is a very grand bas-relief of white marble. The Bleſſed Virgin, with her child Jeſus, appears in the clouds to St. Ignatius, who is repreſented as in a lonely deſert. This curious piece was partly executed by Alexander van Papenhoven, and partly by —— Hamers, coadjutor of this ſociety.

The communion-pew was likewiſe executed by the ſame hands.

In the aforeſaid chapel ſtands a ſtatue of St. John Nepumachena, in white marble, executed by Michael Vervoort the elder.

The confeſſionary chairs, the wainſcoting, and the bas-reliefs, in the ſmall aile on that ſide, were performed by P. Baurſcheit the elder.

The pulpit, and the little door, were executed by the ſame hand.

In the galleries, or upper part of the church, are placed divers curious pieces of Zeghers.

This church, with reſpect to its architecture, is looked upon to be the beſt, and moſt complete, in the whole city.

It has two ſides, one above another, ſupported by eight and thirty columns, equidiſtant from each other, which have a very good effect, and ſtrike the eye in the moſt agreeable manner. The arched roof commences immediately above the entablature.

This temple was formerly compoſed entirely of marble, in the ſame order as it appears at preſent. The four arched roofs were covered with thirty-nine cieling-pieces, by Rubens.

An unhappy fire, on the 18th of July, 1718, deſtroyed that pompous and magnificent edifice. There remained only the choir, and two chapels, on one ſide; thoſe, however, are capable of giving the ſpectator ſome idea of the grandeur and magnificence of that part which was reduced to aſhes.

The

The large court before the church is encloſed, on the ſouth ſide, by a fine wing, in which is the grand parlour belonging to theſe fathers; and over it the library, on the weſt ſide, by a wing of the ſame order of architecture, in which are two chapels; one ſet apart for the ſervice of the upper ſociety, and the other for the lower.

In the library is placed the portrait of Rubens, drawn with pen and ink, in ſo exquiſite a manner, by himſelf, that no graver can reach the beauties of it: the ſtrokes, or touches, are inimitably fine. Over-againſt it is placed a print of it, of the ſame ſize.

The deſign of the fore-front of the church, executed by Rubens.

A ſketch of the principal altar, executed likewiſe by Rubens.

Several deſigns of the Bleſſed Virgin's chapel, drawn with pen and ink, by the ſame maſterly hand.

In the chapel, ſet apart for the ſervice of the upper ſociety, the altar-piece repreſents the Bleſſed Virgin with the infant Jeſus, St. Peter and St. Paul, St. Roſalia, and a number of angels. This curious piece was executed by the celebrated Anthony van Dyck.

On the right hand, contiguous to the altar, is placed the portrait of St. Herman Joſeph, which is looked upon as one of the beſt performances of that great maſter, Anthony van Dyck.

On the left-hand ſide of the aforeſaid altar is placed the portrait of St. Louis Gonſaguez, executed (as ſome connoiſſeurs imagine) by Van Houck.

This ſpacious apartment is beautified by twenty-ſeven ſeveral cieling-pieces, executed by different maſters, in three rows, each containing three pieces.

The firſt row, near the altar, was painted by Lyſſens and Eyckens, repreſenting a great number of ſeraphims.

The ſecond, which is beautifully executed by Eyckens the younger, repreſents a groupe of angels.

The third repreſents the immaculate conception, executed by Kerckx the younger.

The fourth repreſents the nativity of our Bleſſed Lord, by J. van Hal.

The fifth repreſents the preſentation of the Bleſſed Virgin, by Van Opſtal.

The ſixth, which repreſents the annunciation, was performed by the ſame hand.

The ſeventh, which repreſents the viſitation of Elizabeth, was executed by the above-named J. van Hal.

The eighth, repreſenting the purification of the Bleſſed Virgin, was the maſterly performance of the famous Quillin.

And the laſt, which repreſents the aſſumption of the Holy Virgin, was the handy-work of Sparwar.

The

The wall of this apartment is all covered with marble of various colours. All round are planted ſeveral ſmall figures, in proper niches; amongſt which are two more maſterly performances than any of the reſt, one painted by Boeyermans, and the other by Gouban.

Over the door, which is beneath the organ, is now placed the little head of an angel, taken from the communion-pew, all of marble, which, before the fire, was placed in the church. This curious remnant of an angel, repreſenting Humility, is planted in this conſpicuous place, on account of its excellence, and peculiar beauty. It was executed by Quillin, and is no ways inferior to any of the performances of the famous Quenoy.

In the chapel, ſet apart for the ſervice of the lower ſociety, within the altar is a curious piece, repreſenting the annunciation of the Bleſſed Virgin, executed by Rubens.

On the left-hand ſide of the altar are two grand pictures; one repreſenting Chriſt bearing his croſs, executed by Dieu donné del Monte; the other repreſenting the adoration of the Magi.

Over the veſtry-door is a crucifix, by Gerard Zeghers.

The Church of the DOMINICANS.

THE picture belonging to their principal altar was executed by the famous Rubens: it repreſents Jeſus Chriſt in wrath, threatening to puniſh a ſinful world, on the one hand; and the Bleſſed Virgin, accompanied by a great number of ſaints, on the other, imploring him, if it be his bleſſed will, to ſuſpend his indignation.

This maſter-altar, which is compoſed entirely of marble, is one of the moſt magnificent in the whole city, and was executed by Henry Verbruggen. The ſtatue of St. Paul, belonging to it, is the juſt object of univerſal admiration.

Monſ. Capello, ſeventh biſhop of this city, being a member of the ſociety, erected this moſt pompous work at his own expence.

All the glaſs windows in the choir were painted by Abraham van Diepenbeeck, and repreſent the ſacred hiſtory of the life of St. Paul.

As you remove from the choir, you go to the window on the right hand, in order to take a view of the altar of the roſary. The picture repreſents the Bleſſed Virgin diſtributing the roſary to the whole world. This moſt beautiful piece was executed by Michael Angelo de Caravago. It was purchaſed in Italy, by a rich merchant of this city, who made a preſent of it

it to the church, having firſt procured his own portrait to be executed by Van Dyck.

Not far from it is placed the ſtatue of St. Roſa, in white marble, executed by Arnoud Quillin.

Near the altar, and againſt the wall, is the nativity of our Bleſſed Lord, painted by Rubens, the figures whereof are larger than the life.

Under the gallery, which parts the choir from the church, are two altars; one, belonging to St. Dominic, where there is an excellent picture executed by Michael Angelo Buonarotti.

In the other is a curious piece, performed by Van Dyck, repreſenting Jeſus Chriſt bearing his croſs.

The ſacrament-altar is the next: the picture is the repreſentation of a council, and is generally thought, by the moſt judicious connoiſſeurs, to be one of the fineſt pieces which Rubens ever produced.

Over-againſt it is a ſpacious picture, repreſenting the decollation of St. Paul, by the above-named Boeyermans.

On the north ſide, in the little aile, are divers pieces repreſenting the life of Chriſt. The annunciation was executed by Henry van Balen. There are ſome few by Jordaens; but the repreſentation of Jeſus ſcourged, by Rubens, is the moſt maſterly performance of them all.

In the principal aile, over the pillars, are placed the ſtatues of the twelve apoſtles, executed by Michael Vervoort the elder.

As you go out of the church by the door, under the little aile on the ſouth ſide, there is a moſt beautiful Calvary, adorned with a great variety of ſtatues, by various hands: ſome, for inſtance, by Kerckx; others by Alexander van Papenhoven; ſome by Henry Verbruggen; and ſome again by Kockx; and others by Baureſcheit, and Michael Vervoort.

The Church of the RECOLLECTS.

THE pulpit of this church was the workmanſhip of that famous ſculptor, Van Beveren.

In the altar belonging to the choir is an exceſſent piece of Rubens's, repreſenting our Bleſſed Saviour crucified between two thieves.

A ſketch of this moſt beautiful picture is kept very carefully in one of the private apartments belonging to this convent.

Over the veſtry-door is placed a grand and beautiful crucifix, executed by Rubens.

Behind the principal altar is a ſmall chapel, erected by Nicholas Rockx, burgomaſter of this city. In the inſcription on his monument is a picture which repreſents Jeſus Chriſt ſhewing his ſeveral wounds to the incredulous Thomas. On the folding-doors belonging to it are painted the portraits of the above-named burgomaſter and his conſort. The whole was executed by

Rubens; and it is allowed, by the beſt judges, that he never exhibited a more maſterly piece.

The altar-piece in this chapel is looked upon as an excellent performance: it repreſents the Bleſſed Virgin, with the infant Jeſus in her lap, executed by Holbein.

In the chapel of the Portioncula is a very fine crucifix, three feet and a half in height, executed by Rubens.

In this chapel is likewiſe to be ſeen a fine piece, repreſenting Jeſus taken down from the croſs, by Rubens, a copy of that in the cathedral. This piece likewiſe is three feet and an half high.

Here is another piece repreſenting the Bleſſed Virgin with the child Jeſus, and St. Catherine. The connoiſſeurs aſſert, that it was executed by Van Dyck.

The ſeats in the choir, and the gallery, which is in the entrance of the church, were the joint performances of Arnoud Quillin, and Willemſens.

On the left hand, as you go out of the choir, ſtands the altar of St. Francis. The picture repreſents that ſaint converſing with, and ſurrounded by, ſeveral members of his order. This is a moſt excellent performance, and executed by Rubens.

On the other ſide ſtands the altar of St. Anthony, the picture whereof was executed by H. P. Franck.

Contiguous

Contiguous to this altar is that of the Bleſſed Virgin, the picture whereof was executed by Anthony van Dyck, and repreſents the body of Chriſt taken down from the croſs, extended on the lap of his diſconſolate mother. On one ſide are ſeveral angels in tears. This piece is looked upon as one of the beſt performances of that great maſter, as well with reſpect to the deſign, as the execution.

On one ſide of the window which is near that altar, is ſeen the portrait of Alexander Scagha, who was remarkable for his embaſſies, &c. as large as the life, painted by Anthony van Dyck.

Near this ſtands a chapel, erected by the family of Franco y Fea, the altar-piece whereof is extremely fine, and painted by Cornelius Schut.

Over-againſt this chapel is that of the Holy Communion, the picture whereof, executed by Rubens, repreſents the coronation and glory of the Bleſſed Virgin.

On the right-hand ſide ſtands the monument of Abraham Matthyſſens. The picture belonging to it, which repreſents the Bleſſed Virgin, the child Jeſus, and St. Francis, was executed by himſelf.

On the left-hand ſide is a picture, repreſenting our Lord's aſcenſion. This piece is executed in the taſte of Rubens, by a father of this order.

Below, and between the windows, are divers pieces, executed by H. Franck and Lindt, which are the figures of divers ſaints, who had been members of this ſociety.

The

The Church of the CAPUCHINS.

THE picture belonging to their principal altar, which repreſents our Lord crucified between two thieves, was executed by Rubens.

Over-againſt the choir are two fine groupes, executed by the famous Quillin.

In the chapel of St. Francis is a picture, executed by Rubens, which repreſents that ſaint upon his knees, before the Bleſſed Virgin, who holds the child Jeſus in her lap.

In the ſame chapel is a piece of Van Dyck's, repreſenting the dead body of our Saviour, extended on the lap of his mother.

In another chapel is ſeen the picture of friar Felix, executed by Bacareel, who was one of Van Dyck's pupils.

Againſt the ſouth wall, in the centre of the church, is a picture of Winceſlas Coeberger's, very finely executed, which repreſents the body of our Lord taken down from the croſs, and ſupported by two angels.

The Church of the BEGNINES, *a Kind of Nuns.*

THE altar-piece in the choir repreſents the dead body of our Lord, taken down from the croſs, and reſting on the lap of his diſconſolate mother, accompanied by St. John and Mary Magdalen, executed by Anthony van Dyck.

Over the two doors, by the ſides of the altar, ſtand two figures of white marble, wrought by the great Scheemaeckers.

On the left hand, over a confeſſionary-chair, is placed a picture repreſenting our Bleſſed Lord's reſurrection from the dead, executed by Langhen Jan. On one of the folding-doors is repreſented the annunciation of the Virgin; on the other, Chriſt's aſcenſion. Theſe performances, in the opinion of the beſt judges, are no ways inferior to the beſt of Van Dyck's.

On the right-hand is a curious piece, executed by Guidon Reny, which is a half-length portrait of St. Francis.

The veſtry-door, which is compoſed of black and white marble, was deſigned and executed by Arnoud Quillin. The bas-reliefs, and the cherubs, are in a fine taſte.

Over-againſt the pulpit, between the windows, is placed a curious picture, by Jordaens, repreſenting Jeſus Chriſt on the croſs. On the

ſide

ſide ſtand St. John and the Virgin, and Mary Magdalen at the foot of it.

On the right hand, and near the choir, is an altar, compoſed of marble, deſigned and executed by Louis Willemſens; the picture over it by Quillin.

The Church of the NUNS *of the* ANNUNCIATION.

IN one of the ſmall altars is an excellent picture, executed by Rubens, repreſenting the holy child Juſtus, carrying his head in his hands, after it was cut off.

In another altar is a curious piece, painted by Thomas Willeborn, otherwiſe called Boſſchaert, which repreſents two angels holding the Veronica *.

Near the laſt-mentioned altar is to be ſeen the portrait of the founder of that cloiſter, executed by Van Dyck.

* Veronica means the repreſentation, or face of our Saviour, upon handkerchiefs; the original one is at Rome, and ſaid to be the handkerchief laid over his face in the ſepulchre. As the Veronica is often repreſented to be held up by a woman, ſome people, towards the cloſe of the ninth century, began to fancy there had been a woman of that name at Jeruſalem, who preſented her handkerchief to our Saviour, as he went to Calvary, to wipe his face, as it was beſmeared with ſweat and blood, and that the picture of his face was miraculouſly impreſſed thereon. This was ſoon believed, and at length it was added, that this was the woman troubled with the flux of blood in the Goſpel.

The Church of the DOMINICAN NUNS.

THE altar-piece is a curious repreſentation of the crucifixion: at the foot of the croſs are placed St. Roſa, St. Dominic, and an angel. This is a capital one of Van Dyck's.

The Church of the NUNS, *called the* FAKONS.

THE picture of their principal altar repreſents the adoration by the Magi. This curious piece was painted by that great maſter, Dieu donné del Monte.

In a ſmall chapel on the right hand is a beautiful altar-piece, repreſenting the Bleſſed Virgin and St. Herman Joſeph, executed by Anthony van Dyck.

On the lower ſide ſtands the chapel of St. Joſeph, the picture whereof is a repreſentation of the Holy Family, by Gerard Zeghers.

On each ſide of that altar are ſeveral niches, in which are repreſentations of different ſaints, all half-lengths only, and painted by Langhen Jan.

In the aforeſaid chapel are two grand ſpacious landſcapes, painted by John Wildens. The figures were executed by Langhen Jan. One is a repreſentation of Joſeph's flight into Egypt; the

the other repreſents the ſpot where the Holy Family lay, and where ſeveral angels are ſeen acting as their attendants.

On each ſide of the two laſt-mentioned pictures are two others, executed by Gerard Zeghers; one of which repreſents the nativity of our Lord; and the other, an angel, giving Joſeph directions to fly into Egypt.

The Church of the GRAND HOSPITAL.

THE altar-piece repreſents the aſſumption of the Bleſſed Virgin, and was painted by G. Maes.

The pieces belonging to the two ſmall altars are very fine, and were executed by Martyn Pepyn; as alſo were the folding-doors, which are at preſent removed, and placed againſt the pillars of the church.

The EXCHANGE.

THE exchange is a magnificent edifice, erected in the year 1531, for the aſſembly of merchants. This building is one hundred and ninety-four feet in length, and one hundred and fifty-four in breadth. There is a public entrance into it from four different ſtreets.

Fifty carved pillars, each wrought in a different manner, form a beautiful and ſpacious gallery

gallery all round; over which, on one ſide, is an apartment for the members of the company trading to the Indies, which was formerly kept in the city; on the other ſide are ſeveral apartments, appropriated to the ſervice of the academy of painters, where are to be ſeen the following pictures.

In the HALL.

Over the door, where you firſt enter, is placed the portrait of one of the governors of the academy, painted by Van Opſtal.

Here is likewiſe a repreſentation of a palace, executed by Boeyermans.

The next is a portrait of an old park-keeper, executed by Cornelius de Vos.

The next a portrait of a chaplain, executed by Tyſſens.

Near the chimney, that of Quintin Metzys, by the ſame hand.

Next to it is a curious piece, repreſenting Painting and Sculpture in diſtreſs, by Frank.

Before the chimney is the portrait of the governor of the academy, painted by Tyſſens.

As alſo a curious crucifix, by Moſtaert.

The next picture is a repreſentation of the Venetian academy, where we find Pallas and Painting, by Tyſſens.

And juſt by it a curious landſcape, by Spirinx.

On

On the other ſide of the door is a fine land-ſcape, by Wans.

The next piece is the repreſentation of a female cook making her pot boil, by Van Penen.

The next is the view of a palace, by Van Minderhoudt.

The cieling repreſents Apollo and the Nine Muſes, by Vervoort.

The PARLOUR.

The parlour-door is ſplit; one part whereof is painted by Pepin, and the other by Otton van Veen.

On the right hand, as ſoon as you enter, ſtands a buſt, in white marble, repreſenting his excellence John Dominic de Zuniga et Fonſeca, Count de Monteroy, &c. the governor of the Netherlands, by Louis Willemſens.

The firſt picture on that ſide is the repreſentation of a ſea-port, by Minderhoudt.

The next repreſents a piece of building, painted by Van Delen. The figures were executed by Boeyermans.

The next, which is a repreſentation of Mount Parnaſſus and the Liberal Arts, was executed by Genoels.

Over-againſt this piece, on the other ſide of the parlour, is a curious flower-piece, by Gaſpar Peter Verbruggen.

The next piece to it repreſents an academy for deſigns, by Neys.

The

The next, which repreſents the Virgin with the child Jeſus in her lap, was executed by Rubens.

The next repreſents Abraham and Hagar, painted by Eyckens.

The next is the portrait of St. Luke, painted by Francis Floris.

On one ſide of this picture, which ſtands about the middle of the parlour, you ſee a white marble buſt, repreſenting Maximinian Emanuel, elector and duke of Bavaria, &c. by G. Kerrickx.

The picture on the other ſide of this buſt is a repreſentation of Juſtice and Peace, by De Backer.

The next is the repreſentation of Juſtice, painted by Jordaens.

The next, the Seven Liberal Arts, painted by Maes.

The laſt picture, which repreſents Vanity, was executed by Boel.

On one ſide of the door ſtands the buſt of his excellence Louis Benavides, marquis of Caracena, in white marble, and wrought by the celebrated Quillin, of Amſterdam.

The cieling of this parlour is richly embelliſhed with paintings, by different hands; ſuch, for inſtance, as Jordaens, Rolé, Boeyermans, Spirinx, and Vervoort the younger. And amongſt all theſe curious pieces is an excellent one, by Boeyermans, repreſenting the ſchool of Rubens. In this is ſeen the city of Antwerp, under the figure of a beautiful virgin. Time likewiſe,

likewiſe, with his wings, conducting Youth into this grand ſchool.

At the bottom of the parlour is a theatre, richly decorated with a great variety of paintings, executed by the beſt modern maſters.

In the DIRECTORS APARTMENT.

The portrait of his royal highneſs Charles Alexander, duke of Lorraine and Barre, patron of this academy, painted by Stampar.

The picture over the chimney is a repreſentation of Icarus and Dedalus, executed by Thyſſens.

In the PUPILS APARTMENT.

Here is nothing to be ſeen worthy attention, except ſundry deſigns of ſuch as have obtained the prizes, which are annually conferred on the three beſt performers. In this apartment any perſon is free to come and work after a model, from the firſt of October. The hours are ſettled from ſix to eight. They are inſpected by the directors, who ſome ſhort time before the Carnival, or Chriſtmas, determine the proper rewards of their reſpective merits.

The SEA-PORT.

ON this ſpot, which is one of the largeſt, and fineſt in the city, is to be ſeen a very rich and ſuperb crucifix, compoſed of braſs, and well gilt, no leſs than thirty-three feet high; the work of the famous John Goethals, a native of Malines, and erected in the year 1635, at which time Robert Tucker and John Rooſe were conſuls.

The TOWN-HOUSE.

THIS edifice, which was erected in the year 1560, is two hundred and fifty feet in length, and ninety-two in breadth.

In the fore-court, which is ſituate in the centre of this ſpacious ſtructure, are to be ſeen the five ſeveral orders of architecture, raiſed one over another. All the columns belonging to this fore-court are compoſed of marble. One Cornelius Floris, a celebrated architect, and brother of the famous Francis Floris, the painter, was the principal engineer.

The inſide of this magnificent building is equally worthy of the ſpectator's attention, as it

it is enriched with all the various maſterly performances hereunder particularly mentioned.

In the hall, where the ſtates meet, over the chimney is placed a moſt curious picture, in the Italian taſte, repreſenting the virgin of Antwerp, &c. by Abraham Janſſens, and is generally allowed to be one of his moſt maſterly performances.

In this hall is another curious picture, repreſenting the Virgin with the child Jeſus in her lap, by Gerard Zeghers.

Under a canopy is placed the portrait of the empreſs-queen Mary Thereſa, painted by Beſchey, a director of the academy for deſigns. This figure is as big as the life.

The hall is, moreover, embelliſhed with the portraits of ſeveral dukes and dutcheſſes of this country, by various hands.

In the leſſer hall belonging to the ſtates, over the chimney is placed a curious piece, repreſenting a great variety of game, or wild fowl, of all ſorts, painted by Francis Snyers, the figures by the celebrated Rubens.

In another apartment is a picture, repreſenting a very rich and ſplendid nuptial bed, executed by Gerard Zeghers. This maſterly performance is always expoſed to public view at the front of this Town-Houſe, whenever the ſovereign of this country happens to be married; as alſo, on a duke of Brabant's birth-day.

In another apartment are three ſeveral ſketches of triumphal arches, erected when prince Cardinal

dinal made his public entry, executed by Rubens.

The college, or court of judicature, is decorated with divers curious cieling-pieces, executed by James Drore.

This intire chamber, as alſo the chapel which is ſeparated from it by a curious brazen gate, were executed under the particular inſpection of Henry Verbruggen. The altar, and grand crucifix, which are to be ſeen there, were the work of that celebrated ſculptor, Michael Vervoort the elder.

The ſmall college is embelliſhed all round with a great variety of pictures in bas-relief, all executed by that famous maſter, Balieu.

In this city are ſix ſeveral companies, or ſocieties, for the generality diſtinguiſhed by the terms of Oaths, or Vows: and the reaſon, doubtleſs, for ſuch appellation, is becauſe all the agents are ſworn, who are exerciſed in the different kinds of arms, which were formerly made uſe of in battle.

Theſe companies, or ſocieties, are thus diſtinguiſhed.

1. The antient company of bowyers.
2. The modern company of bowyers.
3. The antient company of the bow.
4. The modern company of the bow.
5. The company of gladiators, or cutlers.
6. The company of gunſmiths.

It

It would be foreign to our purpoſe to expatiate here on the uſe which theſe companies were formerly, or are at preſent of to the city, in their reſpective profeſſions. Beſides the large ſquare, and the gardens in which they are reſpectively exerciſed, they have each of them a chamber, where the elders, and other principal members of each corporation, meet at particular times; and thoſe apartments are furniſhed with the ſeveral valuable and much-admired pictures here enumerated.

In the apartment belonging to the antient bowyers are two chimneys; over one of them is placed a very curious picture repreſenting Concord, or Harmony, executed by Abraham Janſſens.

Over the other hangs a copy of a picture of Rubens's ſold to Gerard Hoet, of the Hague, in Holland, in the year 1750. It is a repreſentation of Mars and Venus, with ſeveral dead bodies at their feet. This copy was executed by Schouman, at the Hague.

On one ſide of this chimney is the copy of a picture of David Teniers, ſold, with the beforementioned piece, to Gerard Hoet; for which he gave five thouſand florins, on the condition that he procured a copy of that picture of Rubens's, at his own expence. This picture is a repreſentation of the town-houſe, the ſquare, and houſes adjacent. In the court-yard before the town-houſe, the agents of this ſociety are ſeen as mounting guard. The whole was drawn

from the life, and is allowed, by the connoiſſeurs, to be the moſt maſterly piece that painter ever carried into execution. The copy was made by Vanden Bergh.

The originals of the two pictures above mentioned are at preſent in the actual poſſeſſion of the prince of Heſſe Caſſel, who gave orders for the purchaſe of them.

In the apartment of the modern bowyers is a curious picture, repreſenting the portraits of the ſeveral elders of this ſociety, executed by Balthazar vanden Boſſche, who died in the year 1715. The architecture was painted by Verſtraeten, and the landſcape by Huyſmans.

A picture, repreſenting the peace that was concluded in the year 1712, executed by Govaerts.

Between the windows is a ſketch of the altar-piece belonging to this corporation, which ſtands in the cathedral, painted by Cornelius Schut, a pupil, or diſciple, of the famous Rubens.

In the apartment of the antient ſociety of the bow is a curious picture, executed by Biget the elder, repreſenting the hiſtory of William Thel; in which all the elders are repreſented, in the moſt lively manner, ſhooting at an apple. The architecture that appears in this maſterly performance was executed by Herdenbergh, and the landſcape part by Himmetraet.

In the apartment of the modern ſociety of the bow is a curious picture, executed by John Feys,

Feys, in the year 1645, repreſenting a great variety of quadrupeds, or beaſts. The five ſeveral figures are ſo beautifully executed, by J. Jordaens, and in ſo fine a taſte, that very good judges have miſtaken them, and aſcribed them to Rubens. This valuable piece was utterly ſpoiled and disfigured, through the indiſcretion and careleſſneſs of a common labourer, ſome years ago.

Here is a grand piece, repreſenting St. Sebaſtian, by Coxie.

Another curious piece repreſents an aſſembly of the elders of this ſociety, all drawn to the life, by Francis Brydel.

In the chamber of the gladiators, or cutlers, is a large, curious piece, repreſenting the ſpacious court wherein their agents are exerciſed, executed by Joſeph van Kraeſbeck. In this maſterly performance, the elders of this company are ſeen exerciſing themſelves with various warlike weapons.

In the apartment of the fuſiliers, or gunſmiths, over the chimney which ſtands on one ſide of the door, is placed an excellent piece, which was executed by a diſciple of Rubens, and which was made uſe of in a triumphal arch.

Over the chimney, oppoſite to the former, is a curious copy of a picture, executed by Charles Eyckens, originally performed by Thomas Willeborts, commonly called Boſſchaert, but which was, by an unlucky fire, totally con-

fumed, with a great variety of other curious pieces; as alſo the chamber itſelf, in the year 1739.

The CITY-MAGAZINE.

IN this magazine are carefully kept divers curious pieces, which are brought out, and expoſed to public view, on thankſgivings, and on other particular days of public rejoicing.

Amongſt divers other things, is produced the ſtatue of a giant, twenty-ſeven feet high, including the pedeſtal on which he ſtands. This coloſſus was made in commemoration of a giant, called Antigonus, or Druon, who (as the fabulous hiſtory of thoſe times, when this city was firſt built, ſays) dwelt in a palace, erected on the bank of the river.

An elephant, of a tremendous bulk, which dances very naturally to the ſound of the trumpet.

A ſhip, with all its proper maſts, ſails, and ropes, as complete, in all reſpects, as one upon the ſea. This piece of workmanſhip is thirty-three feet high, and twenty in length.

A whale of twenty-eight feet in length, which moves along very naturally, and throws out from his noſtrils a profuſion of water, like a perpetual fountain.

Laſtly,

Laſtly, a camel, of a conſiderable height: with divers other curioſities, and a great quantity of warlike cars, and triumphal arches.

The FRIDAY MARKET-PLACE.

IN this place, and over the door of Monſ. Moretus, is fixed one of the moſt curious performances of the famous Quillin, of Amſterdam: the grand figure is Hercules, accompanied by a woman, holding a cartridge (as the ſculptors call it) in which is a ſector, with the following inſcription, viz.

LABORE ET CONSTANTIA;

the cuſtomary device of a noted printing-houſe, founded by the celebrated Chriſtopher Plantin, and which is continued to this day by his deſcendants.

The SQUARE *of the* FAKONS.

IN the centre of this ſpacious place is erected a very curious crucifix, wrought by that celebrated ſculptor, Arnoud Quillin.

The PUBLIC BREW-HOUSE.

THIS grand machine, which is ſituate in the ſuburbs, was erected for the ſervice of the ſociety, or company, of beer-brewers, who are all obliged to reſide in that quarter.

The reſervoir, at Herenthals, which is more than half a league diſtant from the ſpot whereon this grand machine is erected, furniſhes it with water, by the means of a large aqueduct, or conduit, which, paſſing through ſeveral ditches for a conſiderable way, gets beyond them at laſt; and, after traverſing the walls, and a great part of the city, runs into a prodigious ſubterraneous cavern; from whence, afterwards, the water is raiſed by forty large pails, which are let down by a mill, and brought up by it again. Twenty of theſe pails, being empty as they fall down, are filled there, and twenty others, being brought up full, diſcharge their waters into a draining-well, that is at the diſtance of ſeventy feet from it. From thence it is re-conveyed by a large leaden pipe, and runs through an infinite number of other pipes, which not only ſupply all the brewers, but all the adjacent private houſes in the ſuburbs.

The CUSTOM-HOUSE *of the* OSTRELINS.

THIS ſuperb edifice was firſt erected in the year 1564, by the Anſeatic cities, or Hanſe-towns. It is two hundred and fifty feet in length, and two hundred in breadth. It is ſituated by the river-ſide, between two very large canals, which is extremely commodious for the unloading of veſſels. It is three ſtories high. The firſt was uſed for warehouſes, in which were depoſited all kinds of merchandize; the two other ſtories, containing no leſs than three hundred ſeparate chambers, or apartments, were appropriated as bed-rooms for the merchants.

Theſe magnificent and coſtly ruins are inconteſtible marks of the opulence and proſperous ſtate of this city in times paſt; though at preſent they lie neglected, and have done ſo ever ſince the decay of its trade and commerce. The warehouſes are now made uſe of for the depoſiting little elſe but lumber. Here are kept, however, for ſhow, divers muſical inſtruments, of an enormous ſize, which were formerly played on, by way of amuſement to the merchants, on their going to, and returning from, the exchange. Several able and experienced muſicians have lately attempted to touch them, but with no manner of ſucceſs: they are monſtrouſly

ſtrouſly unwieldy: the caſes are ſo large, that eight hands are always employed whenever they are removed.

The THEATRE.

THOUGH this theatre, which has been lately rebuilt, on the ſame ſpot, and on the ſame plan with that which was reduced to aſhes by an unhappy fire, in the year 1746, is not, indeed, of the largeſt extent; yet it is allowed to be as beautiful, and as well deſigned, as moſt are, thoſe in Italy excepted; not only for the great number of ſcenes and machines belonging to it, but for its other numberleſs decorations. All round the parterre are three rows of apartments, the cielings whereof are all moſt curiouſly gilt and painted. The perſpective of the decorations is moſt judiciouſly executed by that famous painter, D'Heur. The paintings, not only of the theatre itſelf, but of thoſe ſmall, though commodious apartments, were performed by Michael Vervoort the younger.

This theatre is for the generality uſed, during the winter-ſeaſon, by a very good company of French comedians, who exhibit there three times a week.

The CONCERT-ROOM.

THE hall appropriated for the concert is embelliſhed with a curious cieling-piece, and ten paintings, which repreſent Apollo and the Nine Muſes, with their reſpective attributes. Theſe ſeveral figures are ſeparated from each other with trophies of divers inſtruments of muſic, ſet off with gold. The whole was executed by Michael Vervoort the younger.

There is a concert performed in this hall every Tueſday, from November 'till Chriſtmas, at the expence of ſeveral private gentlemen reſiding in the city.

FINIS.

MUSEUM
S.L.B.
BRITANNICUM

ERRATA.

IN our account of the tower of the cathedral of Antwerp, page 22, line the 10th from bottom, instead of *four thousand and sixty-six*, read *four hundred and sixty-six*; and for *fifteen*, in the next line, read *twenty-five*.

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